CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

Vol. 11, No. 6 TORONTO, FEBRUARY 6, 1946 $2.00 Per Annum

Royal Comm'n On Music Fees?

Chairman of Copyright Board Will Make Recommendation

Recommendation that a Royal Commission be appointed to investigate the whole matter of the use of copyright music in Canada will be included in his report by the Hon. Mr. Justice Thorson, chairman of the Copyright Appeal Board, which met recently in Ottawa to hear a request from the Composers, Authors and Publishers Association of Canada for an increase in fees from several of its customers.

The chairman said that the time had come when the whole subject of copyright music used in public performances should be investigated, pointing out that a sort of standstill agreement pre-

(Continued on Page 2)

Singleton Is ASN General Manager

William J. Singleton, sales manager, has been promoted to the post of general manager of Associated Screen News Limited, it is announced by B. E. Norrish, president.

Singleton joined the staff of Associated Screen News in 1923,

(Continued on Page 7)

Can't Judge Films Ald. Tells City

"City councillors are not psychologists and cannot tell if gangster radio programs and movies are at the bottom of the juvenile delinquency problem," declared Alderman Allan Lamport at the last Toronto city council meeting.

(Continued on Page 2)

Serkowich Named Col. Ad-Pub Head

Benjamin H. Serkowich has been named Columbia's director of advertising, publicity and exploitation, it has been announced by the company.

Frank Rosenberg, mentioned as likely successor to David Lipton, resigned Columbia national advertising-publicity director, remains in his present post as assistant studio publicity-advertising director, states Harry Cohn.

Ben Serkowich has been in charge of promotion for the first-run Capitol Theatre, New York, for MGM-Loew setup.

Plan BC House

Ocean Falls, BC, is planning a large local construction program to cost $1,100,000, part of which will be spent for the erection of a modern theatre.

Variety Tents to Meet May 16-18

National Chief Barker of the Variety Clubs R. J. O'Donnell has announced in Dallas that he and John H. Harris will be the executive chairmen of the general committee for the tenth annual convention of the clubs to be held in New York's Hotel Astor, May

(Continued on Page 7)

Welcome Eastern 25-Yr. Members

The second annual dinner of Famous Players' 25-Year Club, held at the King Edward Hotel, Toronto, for eastern members, provided an informal, thoroughly enjoyable meeting. Present were those who were made charter members at last year's inaugural

(Continued on Page 14)

Dominion Leader In USA Film Imports

Canada leads all other countries in month-to-month purchases of film merchandise from the United States, it is revealed by figures for September, 1945, just released by the USA Department of Commerce. Total import expenditure by Canada for the period was $129,644. Mexico was second greatest film purchaser.

The relative standings are revealed in the figures:

Sound recording equipment — total of $47,547, including Mexico, $25,737; India, $6,464; United Kingdom, $714; Canada, $529; Brazil, $9,846.

Motion picture cameras, 35 mm.—total of $28,285, including Canada, $23,000.

Motion picture projectors, 35 mm.—total of $47,561, including Canada, $11,173; Mexico, $9,440;

(Continued on Page 2)

Important Changes Among 20th Execs

Raoul Auerbach has been named general manager of Exhibitors Booking Association, it has been announced by N. A. Taylor, head of the various enterprises with which that company, oldest in the field from a standpoint of continuous service, is allied.

Auerbach, co-founder of EBA and partner of Taylor, becomes chief officer of the booking and buying association. He is also manager in charge of the operation of all 20th Century Theatres, a post which he has held for years.

Assumption of new duties by Auerbach was one of several changes in the administrative departments of Taylor enterprises. Co-incidental with the news was the announcement by the former of the appointment of Barney Fox as manager of Exhibitors

(Continued on Page 12)

We Still Disagree

Our recent editorial, "Unadulterated Nerve," in which we disagreed with the Ottawa City Council for the one-sided way in which it expressed its concern with the effect of various mediums of entertainment on juvenile delinquency, brought us a sharp but poorly-qualified rebuke from the Ottawa Citizen.

Said the Citizen:

The Canadian Film Weekly devotes much space in a recent issue to the resolution of the Ottawa City Council early in December in favor of a more definite classification of films by the Ontario Motion Picture Censor Board, and also a curb on movie advertising.

The resolution arose out of a genuine public concern over

(Continued on Page 19)

Now In Preparation:

OUR ANNUAL CRITICS' AND BOXOFFICE POLL

Can't Judge Films Ald. Tells City

(Continued from Page 1)

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"We are undertaking recreational programs to combat juvenile delinquency, and at the same time our work is being broken down by the effects of radio and movies on youthful minds," Simmons claimed.

Gangsters shoot one another every week in movie houses, Simmons said, adding that he had visited theatres personally in his quest for knowledge on the subject. He also believed that comics had a bad effect.

Controller McCallum termed the whole proceeding "ridiculous." He favored a study of the matter by a committee, followed by an official presentation to Ottawa if these claims against the radio and movies were substantiated.

"My own children read the comics, and while they might not be the best children in the world, there is certainly nothing wrong with them," Ald. Lamport said. He admitted being a fan of crime movies and pointed out that the villains are always punished.

"We can't legislate people into being good," he concluded.

Ald. John Innes maintained the council was making a snap judgment without a dependable opinion being sought.

"If you write them a letter," he said, "it will just be tossed in the waste basket."

However, when the vote was called nobody opposed the motion.

Exploitation Ideas Plug Para Films

Win Barron, special field representative for Paramount in Canada, has uncorked a couple of fine exploitation ventures. For "Kitty," which co-stars Ray Milland and Paulette Goddard, he has arranged for William Collins, publisher of the pocket-size edition of the book, to place display posters at the 8,000 Canadian newsstand and book store outlets. A daily fashion show, sponsored by local women's clubs, has been arranged to take place in the Toronto Eaton's store, the models to wear gowns which Dorothy Lamour wore in "Masquerade in Mexico." Large-size newspaper ads will advertise the week-long event.

Royal Commission On Music Tariff?

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The board meets annually to decide whether the tariffs filed were reasonable, after hearing arguments for and against. The Musical Protective Society of Canada is on hand to represent those who pay fees.

Most important request for an increase in fees affects radio broadcasting, the CAPAC asking two per cent of the gross receipts in addition to last year's tariff, which netted some $140,000. No request for an increase from motion picture theatres was filed.

Industry Thanked

In the upper photo the Hon. J. L. Ilsley, minister of finance, is shown addressing the last meeting of the Canadian Motion Picture War Services at the Royal York Hotel, Toronto. He is flanked on the left by Dave Mansur, National War Finance Committee, and Ray Lewis, secretary of the industry body. On Mr. Ilsley's right are John J. Fitzgibbons, president of the War Services Committee, and Nat A. Taylor, Ontario co-chairman.

In the lower photo Mr. Ilsley is shown presenting a plywood plaque fashioned from the wood of a mosquito plane on which is inscribed the government's appreciation to the industry for its war effort. It is being received by Mr. Fitzgibbons.

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Canada Leads in US Film Imports

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Motion picture screens — total of $9,817, including Canada, $4,716; Mexico, $1,282.

Motion picture films, sensitized, 35 mm. positive—total of $61,146, including Mexico, $21,520; Canada, $3,146; Brazil, $10,464; United Kingdom, $10,307.

Motion picture films, sensitized 35 mm. negative — total of $33,325, including Mexico, $10,600; Canada, $8,222; Brazil, $4,790.

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'Kitty' Premieres

"Kitty," a Paramount vehicle for Paulette Goddard and Ray Milland from the Rosamond Marshall novel, had its North American premiere at the Capitol Theatre, Calgary, and the Capitol Theatre, Halifax.

'Stork Club' Breaks Peg House Record

Paramount's "Stork Club," the Betty Hutton starrer, with Barry Fitzgerald and Don Defore, broke the Saturday house record at the Metropolitan Theatre in Winnipeg recently.

Pine and Thomas On Color Film

Pine and Thomas have a Cinecolor commitment for their next Johnny Weissmuller starrer, scheduled to go before the cameras soon. It will be the first time these independent producers for Paramount have worked in color.

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Judy Garland

is simply wonderful in M·G·M's Treasure of TECHNICOLOR

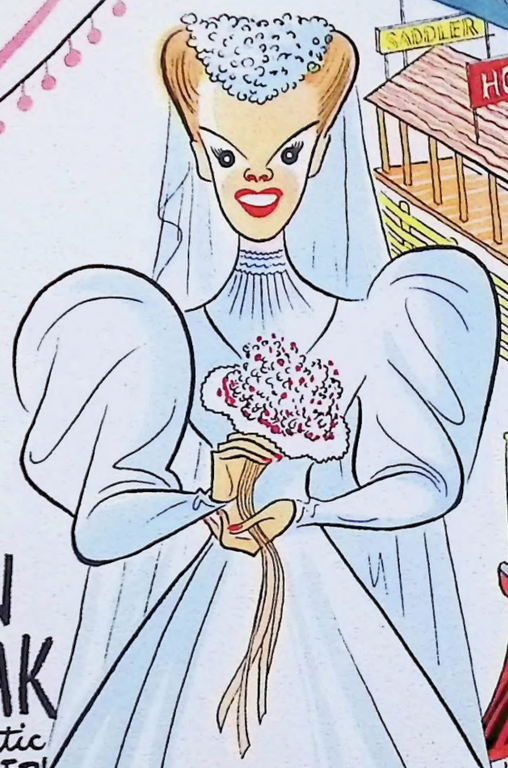
THE HARVEY GIRLS

a Magnificent MUSICAL

this is

JOHN HODIAK

very romantic GAMBLER!



up there is

RAY BOLGER

very funny and dandy dancer!

♫ "ON THE ATCHISON, TOPEKA AND THE SANTA FE" ♫
(Wait 'til they hear Judy sing it! Oh boy!)

ALSO EXCELLENT ARE

PRESTON FOSTER

VIRGINIA O'BRIEN KENNY BAKER

MARJORIE MAIN CHILL WILLS

A Fine Screenplay by Edmund Beloin, Nathaniel Curtis, Harry Crane, James O'Hanlon and Samson Raphaelson

Additional dialogue by Kay Van Riper - and good!

Wonderful Words and Marvelous Music by

JOHNNY MERCER and HARRY WARREN

Note!!!

THIS SPACE RESERVED FOR ALL THE ADJECTIVES YOU CAN THINK OF FROM ASTOUNDING TO ZTUPENDOUS

And give these guys a big hand!

GEORGE SIDNEY, director

ARTHUR FREED, producer

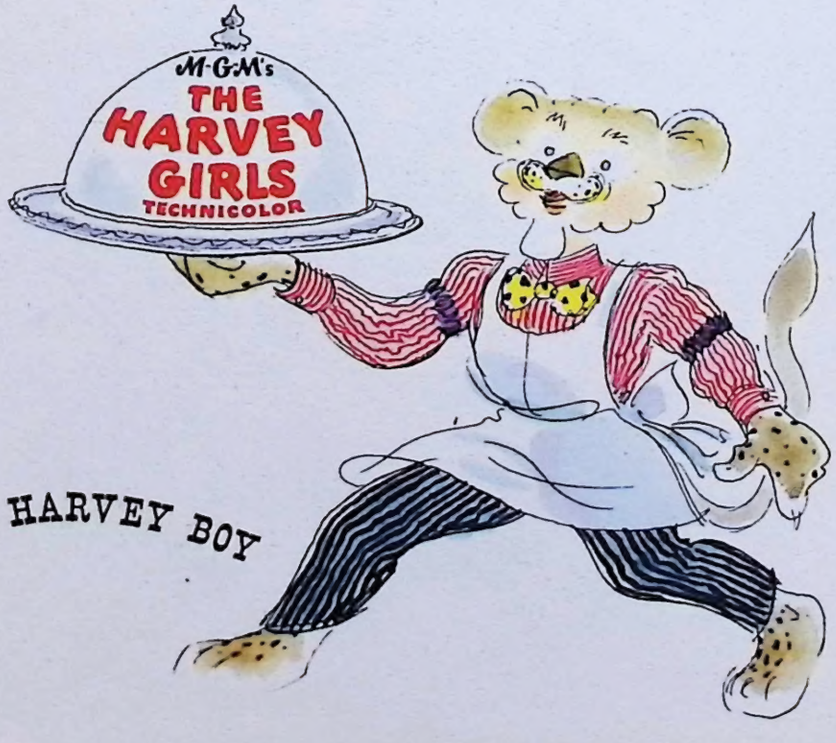
Wait 'til you see her do the Can-Can. Of course, she's

ANGELA LANSBURY

Saloon Girl very luscious!

What a battle when The Harvey Girls fight these wicked dames for law, order - and happy matrimony

"We Harvey Girls have a dish for your patrons that'll make them call for <u>extra</u> helpings. Be prepared!"



YOUR HARVEY BOY

LITHO USA

RAOUL AUERBACH

Named general manager of Exhibitors Booking Association.

'Madonna' Holdover At Toronto House

"Madonna of the Seven Moons," an Eagle-Lion release, is in its third week at Toronto's Uptown Theatre, playing to excellent houses. The British film, which has excited a great deal of comment, ran two weks in Hamilton and is drawing strongly across the Dominion.

Jeffrey Takes Over At Welland House

Jim Dodsworth, manager of the Capitol Theatre, Welland, has resigned and has been succeeded by C. G. Jeffrey, Famous Players announces. Jeffrey, who rose from the rank of private to a captaincy in the Essex Scottish Regiment, has been student manager at the Capitol Theatre, Chatham, Ontario, since his discharge.

Singleton Is ASN General Manager

(Continued from Page 1)

its second year in operation. His responsibilities developed with the steady growth of the company, until in 1938 he became sales manager. He has been connected with the motion picture industry for nearly 24 years.

A native of Montreal, he served in the Royal Air Force during World War I. He is a member and past director of the Advertising & Sales Executives Club of Montreal, a member of the national publicity committee of the Canadian Red Cross Society, and has served for a number of years as chairman of the motion picture committee, Welfare Federation of Montreal.

How to Outsmart The Script Writer

One of the finest jobs of filmmaking in years is "The Spiral Staircase," an RKO mystery production so grim-and-gripping that it will make the hair on your toupe stand up.

The trade folk looking at it the other afternoon were trying to guess who the killer was. Leo Devaney explained Mark Plottel's method.

"He always picks the second most important actor in the cast," the RKO chief said.

Does it work in the case of "The Spiral Staircase"? Sorry, brother, you'll have to see it yourself.

Talking about RKO films, there's "Tomorrow Is Forever," an outstanding film that makes sailor's knots of your heartstrings and is intensely interesting from opening to closing. Orson Welles and Claudette Colbert play it in holdover fashion, with Welles doing a rare and honest piece of work.

Pun-dit?

Talking about pix crix, someone commented that a certain celluloid assassin was scathing in his review of a recent picture.

"Trouble is," another said, just for the sake of saying it, "he is usually scathing on thin ice."

Brother, You Ain't Heard Nothin' Yet

Just when the candy and popcorn business is really getting under way comes this complaint in the Calgary Herald:

The Herald has just received a complaint and a request to "do something about it" from a veteran not long back from extended service overseas. The grievance he voices is a long standing one.

It concerns those thoughtless and greedy persons at movie shows who evidently do not get enough to eat at their evening meal to sustain them through a picture performance. They go to the theatre loaded with bags of popcorn, peanuts or brittle types of candy and proceed to gorge same with a complete disregard of the discomfort they are causing to patrons in nearby seats.

Titled "Theatre Pests," the above was reprinted in the Halifax Herald, which means that the opinion is widespread, if not powerful yet.

Here we go again.

Everybody Wants to Get Into the Act

The phonies are popping up again, the entertainment business attracting more than any other.

In Halifax a six-foot fellow has been walking into theatres with an air of authority and identifying himself as a new inspector. Manager Aliotis of the Empire, unimpressed with the phony's bluff that "things are going to have to change around here," asked for credentials and grabbed him but he got away.

Just like the rest of us, he was probably trying to fill one of the gaps in his life in his own peculiar way.

Then there's the man who, according to the printed card which arrived in the mail of a local young lady, is an "Authorized Talent Scout" for 20th Century-Fox, where "The World's Greatest Stars Are Made." The card carried a phone number, below which was the following: "Do Not Leave Message. Call Later."

Similar cards have been circulated in the past, recipients having tried to verify their claims by phoning such magazines as New World. The card referred to here reached Sydney Samson, chief of 20th-Fox in Canada, who called the number and found it was a poolhall.

It has not been determined yet whether it is a mash or a money-making scheme.

Too True

At the dinner of the FPCC 25-Year Club Rube Bolstad quoted something worth remembering — a description of this field as "the industry that knows more about publicity than public relations."

It Was Their Turn But They Didn't Catch On

Larry Bearg was recalling vaudeville days, he having served in the booking end during his Boston stint. Actors and agents were always trying to get bookers and managers to catch their offerings at this or that small-time date in the hope of a chance to play bigger time.

He recalled the story about the acrobats who were standing on the curb when a theatre manager fell out of a window several storeys up. As he headed down he saw the acrobats and shouted "Catch me!"

"No!" shouted one. "Did you catch us in Hoboken last week?"

Variety Tents to Meet May 16-18

(Continued from Page 1)

16th, 17th and 18th. Chick Lewis will be assistant executive chairman.

The general committee is composed of outstanding figures in show business. It consists of Barney Balaban, Nate J. Blumberg, Harry Brandt, Steve Broidy, Jack Cohn, Thomas J. Connors, George Dembow, Ned Depinet, Si Fabian, Leonard Goldenson, James R. Grainger, W. Ray Johnston, Harry Kalmine, J. J. Maloney, Abe Montague, Richard Owen, N. Peter Rathvon, Charles M. Reagan, Herman Robbins, William F. Rodgers, A. K. Rowswell, E. M. Saunders, Jr., Nicholas M. Schenck, William A. Scully, Gradwell Sears, Spyros Skouras, Harry Thomas, Joseph Unger and Herbert J. Yates.

Plans for the convention will be worked out when O'Donnell meets with members of the committee in New York early in February.

Each tent has been asked by J. J. Maloney of Pittsburgh, chairman of the National Heart Committee to prepare its Heart (Charity) report for presentation at the convention. A committee of three will choose the most outstanding charity work of the year for presentation of the charity citation plaque. Tent 17 of Texas won it last year.

Chairman of Humanitarian Award Committee A. K. (Rosey) Rowswell has emphasized that no member of the clubs is a member of this committee, but that it consists of prominent newspaper publishers, editors, commentators and educators. Each year they select the award winner to whom is presented a silver plaque, scroll and cheque for $1,000.

Other committees are the publicity committee headed by Al Steen; the Journal advertising and editorial committees; room reservation committee and air and rail transportation committees. No hotel room reservations will be made until March, when the committee will know how many rooms will be made available by the hotel. If the Astor cannot handle all out-of-town guests, several other hotels in the vicinity will be used.

FOR SALE

Very reasonable. Just like new, entire 35 mm. projection and sound equipment for theatre; also screen 18' x 18' and set of draw curtains. Contact Victor Boksen, 29 Buell Street, Brockville, Ontario. Phone Brockville 4634.

The Boys Behind Columbia

Harry and Jack Cohn Parlayed $250 into Many Millions in 25 Years of Enterprise

JACK COHN

THE young man of today knows that if he tries to lift himself literally by his own bootstraps, he's going to take a nasty fall. In a figurative sense it's still possible, although not by any means easy.

It was no easier back in 1920, when two young men quit the old Universal company because they thought they had learned enough about the movie business to strike out for themselves. Between them they had $250. That would be enough for a starter, they said.

Apparently it was enough, for today Harry Cohn is president and Jack Cohn is executive vice-president of Columbia Pictures Corporation, a multi-million dollar organization, now celebrating its 25th anniversary.

First contract the boys obtained was to release some two-reel comedies. Not themselves producers, the boys stayed in New York and arranged with a Hollywood producer to make a series of quality shorts for the Cohns at $10,000 each.

It was a tense day when the first four arrived. The new movie magnates hurried them to a screening room. When they hit the silver screen the two men moaned. They were terrible. Investigation showed that the producer was spending $2,000 on each two-reeler and pocketing the other $8,000. The Cohns cancelled the contract and Harry left for California to produce the films himself.

The Cohns made one short, sold it quickly to provide money for the second, and kept going. The two-reelers were an instant success, and developed into a series which became known as the Hall Room Boys Comedies.

With the Hall Room Boys shorts established, the Cohns branched out with a new series of one-reel subjects to be known as "Screen Snapshots," a sort of fan magazine of the screen which showed movie stars at work and play. It caught on from the first picture and is still being made.

Now it was decided that Harry would devote himself to producing and Jack would concentrate on selling, an arrangement which has worked out most profitably to this day. At the end of the first year, the Cohn boys added a partner, Joe Brandt, and named their firm the CBC Film Sales Corporation.

AFTER a few years of making shorts, the CBC firm decided to make a feature picture. Such a venture would cost more money than CBC could lay its hands on at the moment, especially as the company wished to continue making its very acceptable shorts at the same time. The boys gathered together five additional partners, and produced a feature picture for $20,000. When completed, the picture looked so good that a major releasing organization offered to buy it outright for $65,000.

The answer was a decisive "NO!" by the Cohns, who figured that if the film was worth that much to another company, it was worth more to them in the states' rights market. But the five new partners sulked; they were sure that a golden opportunity had been lost.

On the strength of that initial venture, CBC sold five additional, though as yet unborn, features on the states' rights market. This really startled the quintette of new investors, which had planned to take a quick profit on the one feature and run. The Fretful Five finally balked at going along and withdrew their investments and their profits. If they had left their cash in the company, these men might have been part owners of Columbia Pictures Corporation today.

But at the time their departure left the Cohns in a predicament. They were faced with the task of having to raise new capital with which to produce their program of five feature pictures. It was a tough problem—but they figured it out. They figured it out well too: when the Cohns started production on their second feature they had just $5,000 in the bank. When they finished the picture, they still had $5,000 in the bank.

This sounds like financial magic. As a matter of fact it was something far more practical. It was a combination of untiring effort, the treasuring of every penny, the use of every device by which the expenditure of funds could be postponed or their turnover multiplied. But above all, it represented a willingness to devote unending time and energy toward making every dollar an active worker toward this goal.

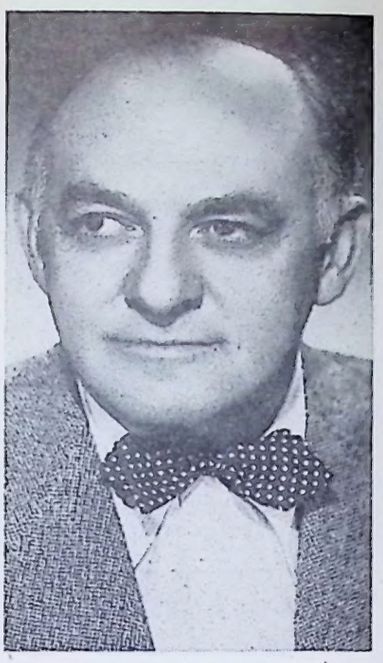
A new name was needed that was more in keeping with the dignity of a company that was making and selling successful feature pictures. The partners felt that "CBC" sounded too much like "corned beef and cabbage." Various names were considered, and finally "Columbia" was chosen.

From the beginning, Columbia Pictures Corporation seemed destined to fare well. It came to life on the single stage studio on Gower Street that has since become a complete picture making plant. As the fortunes of the company turned upwards, more and more space was acquired and additional sound stages and departments were installed. An 80-acre ranch was put together in the same manner.

Production flowed out of Columbia with increasing steadiness, and franchise holders were established in all of the country's key cities.

Columbia's product, by the middle twenties, was coming along very well. Unable to afford a contract list of top-stars, the company secured some of the most important names in the business on one-picture deals.

The familiar opinion that Columbia was responsible for Clark Gable's popularity at the box-office, is denied by Harry Cohn. He maintains that Columbia was just fortunate enough to have a script that fitted Gable perfectly —and that had Metro owned the script of "It Happened One Night" the same result would have been accomplished.



HARRY COHN

IN 1926 Columbia opened its first four wholly-owned film exchanges. Gradually these branches replaced the franchise holders in the company's sales organization, until Columbia was shortly operating all of the domestic branch offices it has today. Much of the franchise holders' personnel was retained, and many of these employees are still numbered among the hundreds of Columbians who have been with the company for periods ranging from ten to twenty-five years.

Broadway runs for independent pictures were a rarity in the twenties, but Columbia began to break through at an early date. One of the company's more ambitious efforts, "Blood Ship," was booked into New York's Roxy Theatre—then the top showcase of the country—and the Cohns knew they had "arrived" in the big time.

In 1932 Joe Brandt decided to retire, and Harry Cohn became president of Columbia. Jack Cohn moved up from treasurer to vice-president.

Columbia built its own film laboratory on the lot, designed to permit studio supervision of all prints to maintain high quality film developing and printing. The first studio to establish this costly method of print distribution, Columbia has unswervingly continued to adhere to it.

WHEN the great Radio City Music Hall opened its doors to a movie policy in 1933, the

(Continued on Page 14)

THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 11, No. 6 REVIEWS FROM FILM DAILY, NEW YORK $2.00 Per Annum

Doll Face

with Vivian Blaine, Dennis O'Keefe, Perry Como, Carmen Miranda

20th-Fox 80 Mins.

SPIRITED MUSICAL MARKED BY EXCELLENT PRODUCTION SHOULD PROVE HIGHLY POPULAR.

"Doll Face" is another backstage musical with a sufficiency of production values to make it possible for the film to rise above the banal and stenciled story, which should prove in this instance no handicap at all, for the production has so much to offer in other respects. Under the direction of Lewis Seiler the film emerges as lively, fast-moving diversion rated as ideal for the man in the street, not to mention the gals.

Music, laughter and a sigh or two make up the substance of the show, upon which Bryan Foy has lavished an attractive and ample production as his contribution as producer. Not the least of the film's selling points is a collection of songs by Jimmy McHugh and Harold Adamson that have the stuff of which public-acclaimed tunes are made.

The Leonard Praskins screenplay is based on a Harold Buchman adaptation of what is simply referred to as "a play by Louise Hovick." Since Louise Hovick is none other than Gypsy Rose Lee, it can be assumed that said play is "The Naked Genius." The film so closely parallels Gypsy's own life and experiences that there can be no mistaking the source of the picture's material.

The yarn is about the endeavors of a burlesque queen (Vivian Blaine) to make the legit with the assistance of her boy friend (Dennis O'Keefe) who is a burlecue impresario. In a scheme to impress a high-class legit producer who is a bug on culture a novelist is engaged to ghost a book for the young lady. The producer is properly impressed and the gal winds up in the Broadway big-time along with her boy friend. Perry Como, a definite come-on for the bobby-sockers, shares a secondary romance with Miss Blaine's understudy, Martha Stewart, who often steals the honors from the star. The performers, the noisiest of whom is Carmen Miranda, carry on capably, Miss Stewart making an especially strong impression.

CAST: Vivian Blaine, Dennis O'Keefe, Perry Como, Carmen Miranda, Martha Stewart, Michael Dunne, Reed Hadley.

CREDITS: Producer, Bryan Foy; Director, Lewis Seiler; Screenplay, Leonard Praskins; Adaptation, Harold Buchman.

DIRECTION, Good. PHOTOGRAPHY, Good.

Because Of Him

with Deanna Durbin, Franchot Tone, Charles Laughton

Universal 88 Mins.

LATEST DURBIN PICTURE WILL MANAGE TO GET BY DESPITE NEGLECT OF STAR'S VOCAL GIFTS.

The most serious mistake made by Felix Jackson in producing "Because of Him" is his failure to make greater use of the one gift with which Deanna Durbin has been most generously endowed—a voice. Only three occasions are offered the star to lift her voice in song, the pieces being "Tosti's Goodbye," the Lorenz Hart - Richard Rodgers "Lover" and "Danny Boy."

While "Because of Him" will probably get by on the basis of its cast names, not to mention Miss Durbin's loyal following, the film hasn't enough music to enable the more critical element among the film-going public to forget that here is just another story about a stage-struck girl trying to bluff her way into show business.

The tale has been produced with an attractiveness that makes the yarn seem better than it actually is, while the light, tongue-in-cheek performances of the cast permit the audience to accept the proceedings with the least possible criticism.

The story gets into stride when Miss Durbin, a waitress, gains the attention of a theatrical producer by writing a letter of introduction to him signed unwittingly by Charles Laughton, stage idol, in the process of giving her an autograph. Franchot Tone, author of a play starring Laughton, disapproves of the latter's determination to have the girl as his leading lady. The ensuing conflict will draw a fair number of laughs. As per formula, Tone and Miss Durbin find themselves in love before the fun is over.

The performances are about standard for a picture of this type. Laughton draws a good deal of interest to himself in a performance in which he "hams it" to his heart's content.

CAST: Deanna Durbin, Franchot Tone, Charles Laughton, Helen Broderick, Donald Meek, Stanley Ridges, Charles Halton.

CREDITS: Producer, Felix Jackson; Associate Producer, Howard Christie; Director, Richard Wallace; Screenplay, Edmund Belcin; Based on story by Edmund Belcin, Sig Herzig; Cameraman, Hal Mohr; Musical Score, Miklos Rozsa; Musical Director, Edgar Fairchild; Art Directors, John B. Goodman, Robert Clatworthy; Sound Director, Bernard B. Brown.

DIRECTION, Okay. PHOTOGRAPHY, Okay.

Getting Gertie's Garter

with Dennis O'Keefe, Marie McDonald

United Artists 72 Mins.

SNAPPY FAST-MOVING SCREWBALL COMEDY WITH GOOD CAST AND SMART DIRECTION IS A BOX-OFFICE LAUGH-FEST.

Belly-laughs come thick and fast from start to finish, with Dennis O'Keefe outdoing himself in the role of the absent-minded young scientist. The story, based on the stage play by Wilson Collison and Avery Hopwood, is produced with witty, almost tart, dialogue supplied by Joe Bigelow.

Ed Small, cashing in on the famous title, has furnished UA with a good production and a capable, good-looking cast for marquee lure. Marie "The Body" McDonald is definitely boxoffice "oomph," displaying a good sense of comedy besides.

Much credit is due director Allan Dwan for his ability to overcome the silly premise of the plot by priming the situations with action and comedy.

"Getting Gertie's Garter" is nothing more than a quest by O'Keefe to secure a jeweled garter from McDonald which he wants to destroy before he becomes involved in a court trial with an embezzling jewelry clerk. McDonald, about to marry the socially prominent Barry Sullivan, is suspected by Barry's sister, Binnie Barnes, of still maintaining an interest in her ex-sweetheart Dennis. Sheila Ryan, O'Keefe's wife, is also suspicious of his actions. Intriguing situations follow until O'Keefe is relieved of his court subpoena; and Sheila reacts favorably to the intimate inscription on the garter, terming it a beautiful romantic thought.

CAST: Dennis O'Keefe, Marie McDonald, Barry Sullivan, Binnie Barnes, Sheila Ryan, J. Carroll Naish, Jerome Cowan, Vera Marshe, Donald D. Beddoe, Frank Fenton, Richard Le Grand.

CREDITS: Producer, Edward Small; Director, Allan Dwan; Based on stage play by Wilson Collison and Avery Hopwood.

DIRECTION, Swell. PHOTOGRAPHY, Good.

Atom Bomb Story Is 'Top Secret'

Title of the Hall Wallis production on the atom bomb, for Paramount, will be "Top Secret." Jerome Beatty, well known magazine writer, has done the story treatment.

Crimson Canary

with Noah Berry, Jr., Lois Collier

Universal 64 Mins.

MODEST FILM COMBINES MELODRAMA AND MUSIC, WITH LATTER THE MAIN DRAWING CARD.

"Crimson Canary," a modestly produced item, attempts to mix melodrama and music to expand its audience appeal, with the hepcats decidedly getting the better of the bargain. If the film deserves any consideration, it is strictly on the basis of its musical content, its melodramatic story being purely folderol of a familiar pattern.

The plot supplied by the Henry Blankfort - Peggy Phillips script strikes one as an intrusion upon the musical reverie of the production. Honors go to Edgar Fairchild, musical director, whose background music in a modern tempo, assisted by a number of vocal and instrumental renditions, provides the picture's prime attraction. A special concession to those devoted to popular music is a sequence in which Josh White gives his versions of "One Meat Ball" and "Jericho."

The story is a lightweight affair about a hot band that gets in a jam with the police when a girl singer is found murdered in the locker room used by the boys. The law's attention centers on Noah Beery, Jr., the band's trumpeter, who is in love with Lois Collier, a schoolmistress. With Miss Collier assisting, Beery brings about the apprehension of the guilty party, the murdered singer's employer who was hopelessly in love with the gal. The story has a weak and unconvincinb ending.

The acting is adequate unto the occasion.

CAST: Noah Berry, Jr., Lois Collier, Danny Morton, John Litel, Claudia Drake, Steven Geray, James Dodd, Steve Brodie, Josh White, Esquire All-American Band Winners, Coleman Hawkins, Oscar Pettiford.

CREDITS: Executive Producer, Bob Faber; Associate Producer, Henry Blankfort; Director, John Hoffman; Screenplay, Henry Blankfort, Peggy Phillips; Based on story by Peggy Phillips; Cameraman, Jerome Ash; Musical Director, Edgar Fairchild; Art Directors, John B. Goodman, Abraham Grossman; Sound Director, Bernard B. Brown; Set Decorator, Russell A. Gausman; Film Editor, Paul Landres.

DIRECTION, Okay. PHOTOGRAPHY, Okay.

Quebec Fire

The 400-seat Empire Theatre in Jonquiere, Quebec, burned down last week. The house is owned by Leo Choquette.

'The Spiral Staircase' Thilling Melodrama

PRODUCER Dore Schary and director Robert Siodmak have combined mood, manner and material to make a great melodrama for RKO in "The Spiral Staircase."

The plot brings together Dorothy McGuire, George Brent, Ethel Barrymore and Kent Smith and surrounds them with an ace supporting cast.

Miss McGuire is a mute who serves in the home of Ethel Barrymore. A killer is loose in the community, and suspense builds as Miss McGuire tries to avoid being his next victim.

Ivor F. W. Ackery
Orpheum Theatre, Vancouver

Victor Armand
Western Division Office

Christina Aulseybrook
Capitol Theatre, Brantford

Frederick P. Broadbent
Capitol Theatre, Edmonton

Wallace Brown
Palace Theatre, Toronto

Thomas M. Callendar
Head Office, Toronto

Norman W. Code
Capitol Theatre, Winnipeg

William Dineen
Tivoli Theatre, Toronto

Harry R. Gordon
Capitol Theatre, Regina

Mrs. Florence Ginn
Capitol Theatre, Brantford

Stanley R. Grigg
Strand Theatre, Hamilton

Walter Hoffmann
Loew's Theatre, Montreal

Thomas W. Johnston
Capitol Theatre, Brantford

Richard A. Jones
Dominion Theatre, Victoria

Robert E. Knevels
Capitol Theatre, Windsor

Mrs. Jessie Latus
Capitol Theatre, Calgary

Samuel R. Mantle
Royal Theatre, Guelph

Ernest Moule
Capitol Theatre, Brantford

Robert G. Pollock
Capitol Theatre, Vancouver

Charles L. Querrie
Palace Theatre, Toronto

Howard O. Rennebohm
Capitol Theatre, Regina

John C. Smith
Strand Theatre, Vancouver

Frederick G. Tickell
Capitol Theatre, Fort William

Alfred J. Wishart
Capitol Theatre, Winnipeg

25 YEARS OF SERVICE TO THE PUBLIC . . . .

This month, in Toronto, Winnipeg and Vancouver, twenty-four members of the Famous Players and associated theatres will be the guests of honour at birthday dinner parties to mark their membership in the Famous Players 25-Year Club.

The Club was inaugurated last year on the 25th anniversary of the founding of the Company when thirty-seven employees became Charter Members.

Practically all branches of the Company are represented in the group of employees who are being honoured this month... managers, projectionists, cleaners, assistant managers, cashiers, check-room attendants and executives.

Through the years, the employees whose names appear on this page have won many friends among our patrons who, we feel sure, will join us in congratulating them upon the service tney have given to the public through Famous Players.

Famous Players

CANADIAN CORPORATION LIMITED

Important Changes Among 20th Execs

(Continued from Page 1)

BARNEY FOX

Head booker for Twentieth Century Theatres, who adds to his responsibilities the management of Exhibitors Booking Association.

Booking Association, a position left unfilled since the passing early last year of Frank Meyers.

Fox is at present head booker for all 20th Century Theatres, that status remaining unaffected by addition of the EBA responsibility. He joined the Taylor interests in 1941, resigning from RKO. He is a youthful veteran of the industry, having recently become a member of the Canadian Picture Pioneers.

Another appointment is that of David Mandell, long identified with Twentieth Century Theatres, as the person in charge of maintenance for the circuit. Mandell's promotion was made by M. L. Axler, assistant to Raoul Auerbach in theatre operations.

Continued growth of Twentieth Century Theatres and plans for expansion on a considerable scale made necessary the reshuffle of the executives affected. Its post-war plans are moving toward reality and administrative channels had to be rearranged to meet the needs of the future.

Presently operating 55 theatres in Ontario, Twentieth Century Theatres has plans for building more in important centres. One of its planned Toronto theatres will be at the corner of Yonge Street and Dundas Square and will cost an estimated $400,000; another, in Oshawa, will cost $150,000 to build and a third, in Sudbury, will cost close to that amount.

Theatres operated under the Twentieth Century banner comprise those of every affiliation and association with the Taylor interests, that title being used to identify such houses. It is a name, not a company. Among the companies whose theatres are identified by the name are those of Twinex Century Theatres and United Century Theatres, the latter being jointly owned by the Taylor interests and Famous Players.

DAVID MANDELL

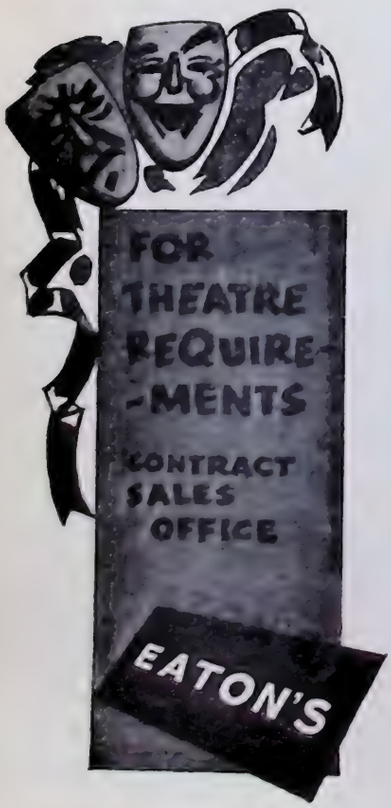
Now in charge of maintenance for all Twentieth Century houses.

Start Work Soon on Goderich House

Construction of a new theatre on the town square of Goderich, Ontario, will get under way soon, H. J. Sutherland, of the Capitol Theatre there, announces. It will be an ultra-modern, air-conditioned building.

Lesser Schedule

Sol Lesser has announced a production schedule of five major features for the year, four of them from best-selling novels by prominent authors.



Thieves Break Into Chatham House

Thieves broke into the Park Theatre, Chatham, recently, but only succeeded in getting away with some postage stamps, some war savings certificates and slightly less than $5 in American funds. They failed to force the safe or the office filing cabinet.

Old Showman Dies In Toronto Home

William Joseph McQuinn, once prominent in minstrel shows and the theatrical business, died on his 69th birthday last week in his Toronto home.

Born in Brantford, W. J. McQuinn travelled throughout Canada, the United States, Mexico, Cuba and South America as a baritone in well-known minstrel troupes. Later he became interested in motion pictures and was actively connected with early talkies and singing pictures. He introduced the pictures "Buffalo Bill" and "101 Ranch" into Canada.

For some time after retiring he lived in Meaford, Ontario, moving to Toronto eight years ago. He is survived by his widow, four daughters and two sons.

New Theatre Being Built by Mayor

Work has started on a $35,000 theatre for the village of Buckingham, near Ottawa, the house being built by Mayor Phil Matte. The theatre will have 420 seats.

FPCC Discusses 3-for-1 Split

Famous Players Canadian Corporation has called a special general meeting for February 12th to consider a bylaw passed by the directors authorizing a three-for-one split in the company's shares.

Authorized capital is 600,000 shares of no par value and this number would be increased to 1,800,000. There are outstanding 450,524 no-par shares of company capital stock. Famous Players is the largest operator of motion picture theatres in Canada, owning, leasing or controlling directly, or through subsidiaries and associated companies, more than 200 theatres.

MGM Announces Novel Award

A minimum of $125,000 will be paid to the author winning the MGM annual novel award, plus a flexible bonus that may amount to $50,000 in the event 300,000 copies of the book are sold, the studio announces. The prize is supplemented by an award of $25,000 to the publisher.

Judges are Harry Hansen, literary critic of the New York World-Telegram; Amy Loveman, associate editor of the Saturday Review of Literature; and Sidney Franklin, producer of such films as "Random Harvest," "Mrs. Miniver," "Madame Curie" and "The White Cliffs of Dover." Last year's winner was "Before the Sun Goes Down," by Elizabeth Metzger Howard.

Theatre Kids' Club Praised in NS

Provision of comfortable, well-made garments for distribution among the children of Halifax orphanages by 16 young people, members of the Famous Family Club, was praised by Mrs. H. E. Kendall, wife of Nova Scotia's lieutenant-governor, when she attended an exhibition of the finished clothing at the Orpheus Theatre, Halifax, recently.

The club was formed some months ago among the employees of the Orpheus Theatre, a Famous Players house in Halifax. Proceeds of a ball held some months ago provided funds for launching this clothing project.

Rap Critics Who Panned 'Caesar'

The adverse criticism with which many British critics greeted the Rank-Pascal-Shaw production of "Caesar and Cleopatra" has dampened American enthusiasm for the picture, London papers declare. In editorials and articles a number of British journals have come to the defense of the $5,000,000 picture.

Commenting on the debate, the Daily Film Renter declares that "at the very time when J. Arthur Rank is making his biggest bid to put British films on the American map, the London critics have come out with a stream of destructive criticism.

"In this connection they have abandoned the field of legitimate film-criticism to air their views on whether the picture is worth the money spent on it. This does not come within their province and is purely a matter for Mr. Rank's own personal judgment."

The British film trade generally has accused the critics of being antagonistic to their own country's interests.

so Wonderful...

BECAUSE IT'S *Deanna*

DURBIN

IN LOVE...AS YOU LOVE HER BEST!

BECAUSE IT'S *Charles*

LAUGHTON

NEVER SO WARMLY MERRY BEFORE!

BECAUSE IT'S *Franchot*

TONE

HAVING HIS HAPPIEST LOVE AFFAIR!

Deanna Sings:
"Lover", "Danny Boy",
Tosti's "Good-Bye!"

UNIVERSAL PRESENTS

"Because of Him"

with

STANLEY RIDGES · DONALD MEEK · HELEN BRODERICK

Screenplay by Edmund Beloin · Original Story by Edmund Beloin and Sig Herzig
Directed by RICHARD WALLACE · Produced by FELIX JACKSON
Associate Producer: Howard Christie

Empire-Universal-Films Limited

Welcome Eastern 25-Yr. Members

(Continued from Page 1)

meeting and a number of company men who were inducted.

Morris Stein, who acted as chairman in the absence of J. J. Fitzgibbons for most of the meeting, introduced the various speakers and read congratulatory wires from Ed Zorn, Barney Balaban, the FPCC Head Office Staff Association and Adolph Zukor, an honorary member who was present last year but unable to attend this meeting.

Each new member was presented with a lapel pin and choice of a watch or a victory bond, as well as two weeks extra vacation. Their ladies were presented sterling silver compacts bearing the company crest, while the wives of charter members were presented with Royal Dalton figurines.

Towards the end of the dinner Mr. Fitzgibbons came in, he having been delayed on his return from New York by a storm. In a short speech he praised the members for the contribution to the growth of the company and assured them that the welfare of all employees was of major interest to him and his associates.

R. W. Bolstad, vice-president of Famous Players, acted as host and welcomed those present. He praised the various local associations among employees for their spirit, thanked the press representatives for their kindness in the past, and expressed his personal appreciation of many individuals present.

The induction of Charlie Querrie was marked by the comments of Maurice Doyle, president of the Toronto Managers' Association, who congratulated the veteran manager and sportsman on behalf of that group.

The Danforth Business Men's Association wired its congratulations to Charlie and the Tivoli, Toronto, staff did the same for Bill Dineen of that theatre.

Those honored at the Toronto dinner were Charlie Querrie, manager of the Palace Theatre, Toronto, since its opening in February, 1921; Wallace Brown, projectionist at the Palace, Toronto; Tommy Callendar, assistant manager of the statistical and film contract department at the head office, who was Famous Players' first office boy; Bill Dineen, stage manager and electrician at the Tivoli Theatre, Toronto; Walter Hoffmann, projectionist at Loew's Theatre, Montreal; Stanley Grigg, for 25 years in the booth at the Strand Theatre, Hamilton; Robert Knevels, manager of the Capitol Theatre, Windsor, and Sam Mantle, manager of the Royal Theatre, Guelph.

Ernie Moule's theatre, the Capitol, Brantford, had the largest representation. With him were honored the following members of his staff who have been with him for a quarter-century: Thomas W. Johnston, assistant manager; Mrs. Florence Ginn, matron, who started as an usherette; Miss Christina Aulseybrook, who also was one of Ernie's usherettes and is now cashier.

A two-reel color movie of last year's dinners was screened. At the end of the dinner guests went to Vanity Fair, the hotel's cabaret, for dancing.

At the Second Annual Dinner of Famous Players 25-Year Club, King Edward Hotel, Toronto

First photo, left to right—Mrs. Noel Barrow, Mr. and Mrs. Angus McCunn; Mr. and Mrs. John J. Fitzgibbons; Mr. and Mrs. Morris Stein; and Mr. and Mrs. R. W. Bolstad.

Second photo—New members of the 25-Year Club: Sam Mantle, Royal Theatre, Guelph; T. W. "Cake" Johnston, Capitol Theatre, Brantford; Bob Knevels, Capitol Theatre, Windsor; Walter Hoffman, Imperial Theatre, Montreal; Stan Grigg, Strand Theatre, Hamilton; Mrs. Christina Aulseybrook, Capitol Theatre, Brantford; Bill Dineen, Tivoli Theatre, Toronto; Mrs. Florence Ginn, Capitol Theatre, Brantford; Tom Callendar, FPCC head office, Toronto; Charlie Querrie, Palace Theatre, Toronto; Ernie Moule, Capitol Theatre, Brantford; Wally Brown, Palace Theatre, Toronto.

Third photo—Jack Karr, Toronto Daily Star, Helen Allen, Toronto Evening Telegram; Mrs. and Mr. James Nairn; Mr. and Mrs. Ben Geldsaler; Hye Bossin, Canadian Film Weekly; Mrs. and Mr. Larry Bearg; Roly Young, Toronto Globe and Mail.

Rank Studio Manager Tours Canada, USA

Captain Norman Walker, studio manager for the J. Arthur Rank group of producers in England, arrived at Halifax recently on a month's tour of the United States and Canada to observe methods of production and new equipment now being marketed.

The Boys Behind Columbia Pix

(Continued from Page 8)

honor of being the first feature picture on the mammoth screen went to a Columbia picture. During that same year a Columbia production was included among the "ten best," and the Cohns' brainchild was now a major company to be reckoned with.

Columbia has blazed trails and started cycles. In 1928 the company released the first Mickey Mouse cartoon, and followed it up with the first of the famous Silly Symphonies.

The year 1934 revealed "It Happened One Night," which inspired an entirely new type of romantic comedy. "One Night of Love" in the same year brought grand opera to the screen.

With "The Awful Truth," Columbia led the way in sophisticated screwball farce, and with "Lost Horizon" and "Here Comes Mr. Jordan" proved that fantasy appealed to movie audiences.

"Cover Girl" ushered in an entirely new variety of Technicolor musical, and made Rita Hayworth one of the top box-office draws in motion pictures. More recently, "A Song to Remember," a musical biography of Chopin in Technicolor, won wide acclaim all over the world, and started a vogue for films featuring classical music. Another Technicolor picture, "A Thousand and One Nights," was the first movie to satirize the Arabian Nights era.

At 25, Columbia, while mature, is young and vigorous. In the coming season it will present Rita Hayworth in "Gilda," a decidedly different kind of picture. Those who have seen "Gilda" predict that although it also gives Miss Hayworth a chance to sing and dance, it will establish her as a fine emotional artist.

On the Columbia agenda, too, is a Technicolor musical, "The Jolson Story." A saga of American show business, the film will feature 30 of Al Jolson's greatest song hits.

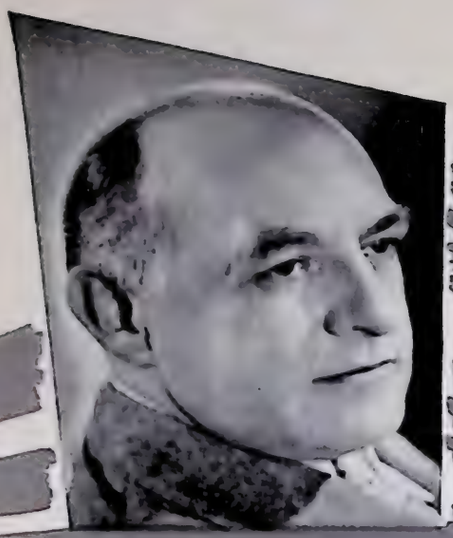
Columbia's future is bright and so great has been its progress that the company now finds its Gower Street home and facilities again inadequate.

A giant organization whose influence is felt wherever motion pictures are shown, Columbia, in the opinion of Harry and Jack Cohn, is truly a tribute to its manpower. Many of the executives who now guide its destinies have risen from the ranks.

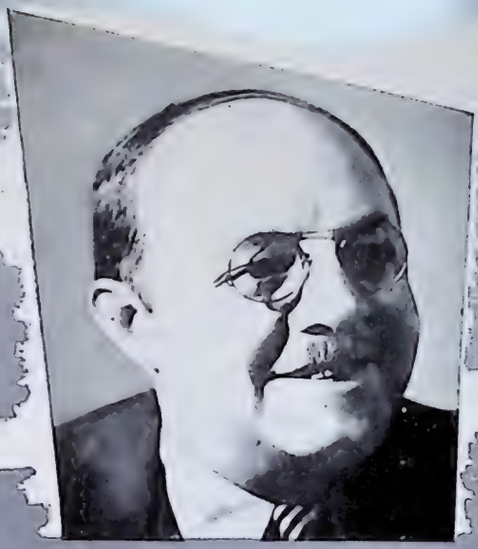
'Lost Weekend' Serial

Exploitation scoop in Britain is the Paramount-promoted serialization of "The Lost Weekend" in the London Daily Express, a daily paper with a circulation of over 3,000,000.

Announcing
COLUMBIA'S
SILVER
ANNIVERSARY
1946



HARRY COHN
President



JACK COHN
Executive Vice-President

Those of us who have pioneered in the motion picture business have seen a miracle come to pass. We have seen this business, which started so humbly, achieve a position of unique international stature and, more importantly . . . responsibility. Not only has the entertainment level of our pictures risen steadily, but also, we have learned that Americanism and good pictures can be synonymous. Today we stand at the threshold of a new era. The mighty economic and industrial forces of our nation are being mobilized to insure an era of unprecedented prosperity and lasting peace. The motion picture industry will make important contributions to this effort. I am proud of the role which Columbia Pictures has been privileged to play in our industry during the past twenty-five years; and it is with a keen awareness of our responsibilities as motion picture producers and citizens that we in Columbia embark on our plans for the future.

Harry Cohn

PRESIDENT

Distinguished Pictures

in the years in which they were released

1921 — 1946

BLOOD SHIP

SUBMARINE

DIRIGIBLE

THE CRIMINAL CODE

IT HAPPENED ONE NIGHT

ONE NIGHT OF LOVE

MR. DEEDS GOES TO TOWN

THEODORA GOES WILD

LOST HORIZON

THE AWFUL TRUTH

YOU CAN'T TAKE IT WITH YOU

MR. SMITH GOES TO WASHINGTON

HIS GIRL FRIDAY

HERE COMES MR. JORDAN

THE MORE THE MERRIER

COVER GIRL

A SONG TO REMEMBER

KISS AND TELL

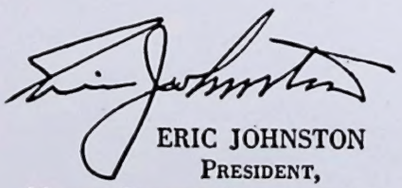
The Silver Anniversary of a motion picture company, which has grown steadily from its inception through 25 years, reflects a real accomplishment.

As a newcomer to the industry, I marvel at the talent and ingenuity of the individuals who made the American motion picture what it is today. They did something more than build a business; they combined an art and an industry into a universal medium of entertainment which has brought untold joy and happiness to the earth's humble people.

The motion picture has found its voice, clothed itself in color, and has become a chief provider of information, entertainment and inspiration for millions who crowd the great houses that it has built. To this progress, Columbia has made worthy contributions.

The horizons of tomorrow for the motion picture industry are far wider than the horizons of today. They are wider because of the vision and the enterprise of the men who built so well during the past quarter of a century.

On those future pages of motion picture history may Columbia's achievements continue to be many and its record of service be ever bright.



ERIC JOHNSTON
PRESIDENT,
MOTION PICTURE ASSOCIATION OF AMERICA

PRINTED IN U.S.A.

Films Have Duty Says Jack Warner

The free flow of information is the best antitoxin against war infections, Jack L. Warner of Warner Brothers Pictures told producers and production executives at a recent studio meeting, called to plan the peacetime objectives of the company.

"The screen," said Warner, "has an implicit responsibility in the prevention of future wars by demonstration of the democratic ways of life among peoples, in small groups as well as in national groups. The honest exchange of information and ideas is a primary function of the motion picture as well as of the newspaper and the radio."

Warner Brothers would continue to blend entertainment with information, the studio head said, but would stress war pictures less although continuing to produce "idea" pictures based on the events of the day and their relation to individuals.

"Our responsibility to audiences during peace time is greater than during war time," he declared. "And we must bear in mind that audiences have demonstrated their growing willingness to share in the responsibilities of creating a better world.

"Truth is not propaganda," Warner declared. "Facts are not propaganda. The principles of democracy and the rights of man are not propaganda."

The film executive said that the strongest impression made upon him during a recent tour of Europe was the devastation wrought in those countries which banned truth and substituted propaganda through the media of government-controlled press, motion picture and radio.

"We dare not let that happen here," he concluded. "All of us at this studio must shoulder our full share of the responsibility for seeing that it does not happen here."

During the past decade, 46 full-length Warner Bros. features were produced dealing with American ideals and the war effort; 140 short subjects relating to American history and ideals and the war were produced and released by Warners. Of this latter number, 68 were made or distributed for various government agencies of the War Activities Committee of the Motion Picture Industry, with all charges absorbed by the company.

Four at Mono

Four features will go before the cameras at Monogram within a month's time, Trem Carr, executive director, announces.

We Still Disagree

(Continued from Page 1)

the effect of gangster films on juvenile minds, and the discussion about it brought out also the negative influence of the "funnies" in the newspapers and certain radio programs. It is, however, going a good deal too far for the Canadian Film Weekly to regard as "unadulterated nerve" the fact that the resolution was directed towards the films and not specifically to the radio controllers or the censors of printed matter.

The newspaper, after conceding that the Ontario censors "quite probably do as satisfactory a job within their limits as is possible," states that "The Ottawa City Council is merely accepting a responsibitily on behalf of the community."

Why is it going too far to object to the action of a body which discusses the effect of films, radio and newspapers on juvenile delinquency, then, for some strange reason, passes a resolution aimed at but one is not made clear.

None can quarrel with the Ottawa legislators for wishing to correct conditions which require correction, but its limited resolution is an indictment of the film only and exaggerates its degree of responsibility. The child, for instance, is exposed to the romanticized violence of circulation-boosting funnies six days each week and full-page helpings on Sundays. The same child can hear lurid radio programs five nights each week. But, a survey shows, the child attending the movies averages one show per week.

The editorial suggests that the movie industry can hardly deny "having pandered to a supposed taste for violence" and that "At least the industry should be sensitive to public reaction against such films and place less emphasis on their production."

There are panderers in all fields of endeavor. There are theatre men who play films for children that are made because of their obvious appeal as entertainment but which should be confined to adults. Such films are not produced or sold with exhibition for children in mind. Comics and radio serials, on the other hand, are prepared specifically for children. It would be easier to regulate them as a beginning in the war against panderers.

The industry is highly sensitive to public reaction against the exhibition of such films for children. Such exhibition has been reduced greatly. So has the production of such films to a great degree, even though the public wants them. Too much criticism arises from the fact that the critics have found it almost impossible to do anything about drinking, divorce, poverty and other major factors in juvenile delinquency. Balked here, they overemphasize the part lesser contributors play.

The panderers in every field must be stopped. Those who cater to the entertainment of children must recognize a moral responsibility. Those who try to make them see their moral responsibility must do it intelligently and fairly.

St. Kitts Managers Elect Officers

John Allen, owner of the Tivoli Theatre, Thorold, Ontario, was elected president of the Theatre Managers' Association of St. Catharines and District at a recent meeting. Harry Rosenberg, Centre Theatre, St. Catharines, was elected secretary-treasurer. Members are Vern Hudson, Capitol; Roy Miller, Lincoln; Al Sedgwick, Palace; Leo Coyle, Granada, all of St. Catharines; and Dewey McCort, Brock, Niagara-on-the-Lake. The association hopes to include managers from Niagara Falls, Welland, Port Colborne and Grimsby.

Warner's Profit Near Ten Million Mark

Annual report of Warner Brothers activities for the fiscal year ending August 31st, 1945, showed that period to be the most successful financially in the company's history. A gross income of $146,618,000, a new high mark, $5,435,000 more than the previous year; a further debt reduction of $9,366,000 as well as a write-off of the $8,796,000 which had been carried as goodwill; and a net profit of $9,901,000, up $2,948,000 from the previous year, were features of the report.

The net is equal to $2.67 a share on common stock.

BILL POPHAM

W. A. "Bill" Popham, manager of Saskatoon's Roxy Theatre for the last seven years, has been promoted to city supervisor of the Tivoli, Victory and Roxy Theatres of the Odeon chain in that city. Popham has been in show business all his life and is a charter member of the Canadian Picture Pioneers of Canada.

Landers Directs Vance Mystery

Lew Landers has been signed to direct PRC's first Philo Vance mystery, which James S. Burkett will produce. The picture is as yet untitled. Landers directed "The Enchanted Forest," recently released.

20th-Fox Releases Five Pictures

"Colonel Effingham's Raid," "Shock," "Behind Green Lights" and two re-releases, "Jesse James" and "The Return of Frank James," will be released by 20th Century-Fox during February.

Singer Wm. Kennedy Dies in Toronto

Bill Kennedy, noted theatre and night club baritone associated with the Casino Theatre for the past 18 months, died at his home in Toronto last week. He had been ill for a month.

He was for some years with the Vaughn Monroe orchestra, touring the United States as a member of The Commodores vocal quartet, part of the Monroe organization.

Born in Winnipeg, Bill Kennedy moved as a child to Montreal and began his musical career there at the age of 15 in an amateur show at the Imperial Theatre. Later he appeared in theatres and night clubs throughout Canada and was heard on radio programs.

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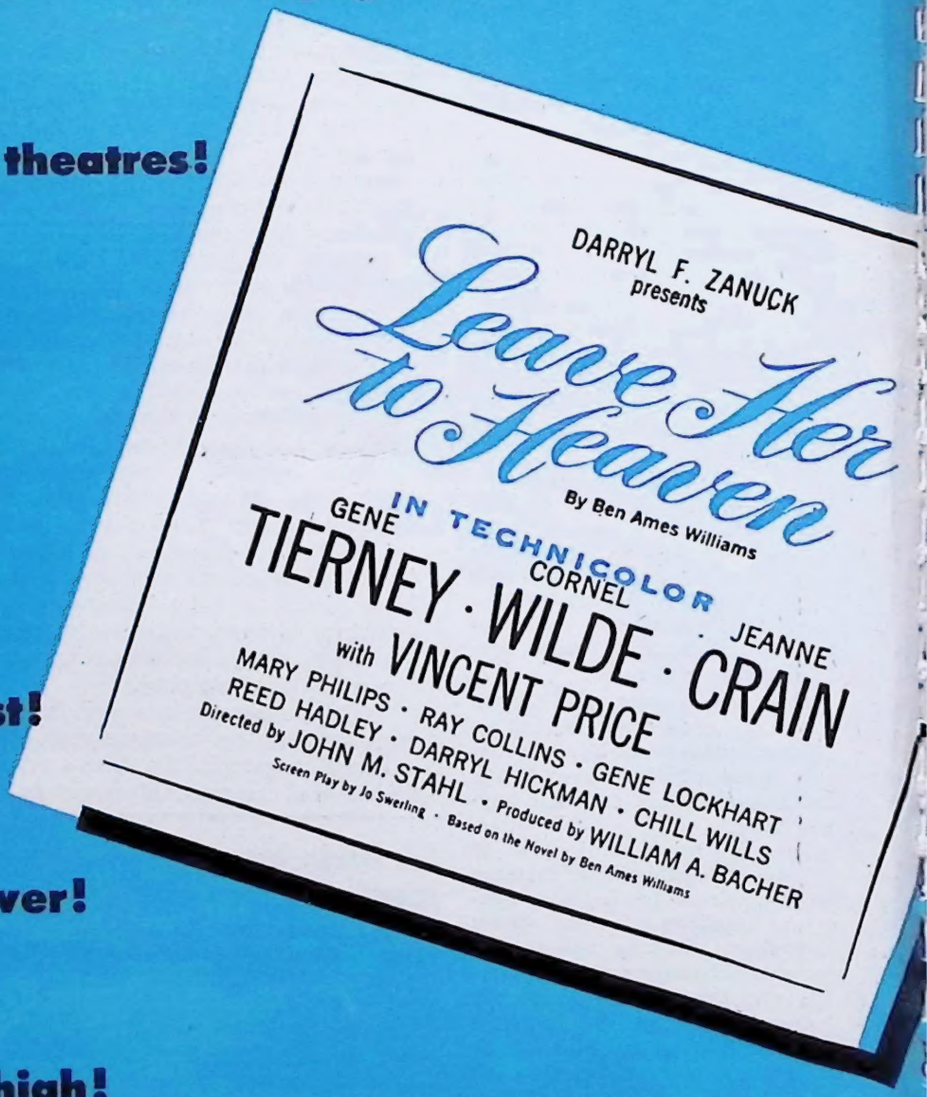
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